

SPRING IN THE THEATRES



ANN MURDOCK — EMPIRE THEATRE
© BY J. A. L. M'ILL



LAURA WALKER in
"THE BUBBLE"
BOOTH THEATRE
© BY GERNARD SISTERS PHOTO CO.



MARJORIE WOOD
COHAN THEATRE



ALICE BRADY
at the
PLAYHOUSE



ELIZABETH NELSON in
"A FULL HOUSE" — LONGACRE THEATRE

WILL theatre managers really keep their threat to attempt a summer season in New York? Every year one hears that there will be for the first time an effort to continue the dramatic year into summer. So soon, however, as the first few warm nights of June discourage the public the managers lose heart. Only the follies, passing shows and similar warm weather diversions continue on view.

Yet there is this year a new explanation from the entrepreneurs as to their chances for a profitable summer season. European travel is of course out of the question. It is just as probable that all the travelers will not be content with a visit to San Francisco. Many of them will therefore come to New York—more in fact than any season in recent years has brought here. The theatre manager sees therefore in his mind's eye a series of crowded houses to make the summer as profitable as the winter months may or may not have been.

At all events, there are signs of activity which are not commonly exhibited at this period. H. H. Frazee will put forward a new farce called "A Full House" at the Longacre Theatre to-morrow night and a week later comes a farce called elsewhere "She's In Again," which will be given to New York at the Gaiety Theatre by Ned Wayburn. It is said to have been founded on "My Aunt" by Sidney Blow and Douglas Meare, two English writers of farce, but as a matter of fact it traces directly from a French farce by Paul Gavault, who wrote "Mlle. Josette, Ma Femme," played by John Drew as "My Wife," and "Mme. Flirt" out of which Clyde Fitch made a play for Amelia Bingham. Two such amusing comedies as Helen Lowell and Ada Lewis are to have leading roles, which ought to insure a certain amount of amusement. If there is any opportunity in their roles, while if Julia Ralph, who is the third of this trio, will contribute half as much fun to this play as she did to "The Revolt," there ought to be no question of the success of the farce.

Then the Shuberts are preparing, in addition to the Winter Garden's summer extravaganza, a new opera from Vienna and an American farce. The opera, called "Endlich Alleen" in its original form, will be known here as "A Day in Paradise." Edmund Keyer wrote the music. The indefatigable Leo Stein, who is as indefatigable as our own H. B. S., is responsible for the libretto. "Wild Game," the new farce, is the work of Noel Campbell-Springer. He is not famous as a playwright, although that is more an assurance of the quality of his play than ground for suspicion as to its merits.

There are capable actors enough in the forthcoming edition of "The Passing Show of 1915" to insure an interesting performance. In addition to Al Johnson, there will be such favorites as George Monroe and Harry Fisher, Eugene and William Howard,

Marilyn Miller and Frances Demarest. There is some promise of "The Moloch," Beulah Dix's war play at the Knickerbocker, and some sort of signs that the managers may after all attempt to live up to their promises of an active summer season.

Then there are the Follies of Ziegfeld, which are always with us. There are more than usual promises of the charms they are to contain and their indefatigable entrepreneur is working on them with more than his usual zeal. So there are more indications than usual that the summer will be satisfactory in this particular, whatever its other theatrical disappointments may be.

The cut rate ticket is said to have extended already to other cities. Both Chicago and Boston are now enjoying its benefactions. Its advent has been received with mingled emotions in both places. It is only the prejudice which it shows to some members of the audiences that has kept its arrival from being altogether successful. One of the chief arguments used against the little ticket is the unfairness in presenting it to certain persons while others have no means of discovering its fair and coaxing it out at its reduced price.

In other quarters only enthusiasm has greeted the appearance of the cut rate admission. There are said to be promises from certain managers that they will reform altogether and never, never use the little tickets again. It will take the arrival of another season to observe the genuineness of this reformation.

In the meantime it is interesting to observe that the galleries of New York theatres have once again under the influence of the cheap ticket begun to take on their old appearance. Once more they are crowded with attentive and appreciative listeners. This is a cheering contrast to the yawning benches which have been the most pronounced characteristic feature of the galleries in recent years. It used to be said by managers that the gallery of a theatre was always "empty." It might be that the extension of a performance were paid by the down stairs seats. It was only profit that came from the gallery seats. Of course this profit must be much less now that the patrons of that part of the house come in for a diminished price. But it is pleasant to the full galleries, whatever may have been the cost at which they were secured.

The managers' promised adjustment of the matter next winter may therefore be awaited in patience. In spite of the overcrowded condition of the theatrical profession there are ever new opportunities for the players. The moving pictures have supplied with work many hundreds of the profession and there seems no imminent diminution of demand from this quarter. Then the cabarets are offering the singing actors opportunities which they never had before. It

may not be consoling to the artistic temperament to have to sing amid the clatter of china and the popping of corks, but there is the opportunity for work to be found here. There seems to be no reason to doubt that the union of art and the cuisine which has been observable this season will not continue. So the players may in the future find still more extended fields.

NOVELTIES OF THE WEEK.

A summer farce and "The Mikado" Are New Features.

Beginning to-morrow night at the Longacre Theatre one of the first in the expected crop of summer farces will be given. "A Full House," by Fred Jackson, is the name of the piece, concerning which the following announcement is made:

"Whether by design or accident the title 'A Full House' again suggests the expected crop of summer farces. The farce, which was provided so suitable a name for 'A Pair of Sixes,' produced in the same theatre a little more than a year ago. Unlike its predecessor, however, 'A Full House' has nothing to do with gambling. If any sort, the title applies literally to the domicile of a Mrs. Fleming, who sublet her apartment to the Houllis, a newlywed couple, the male member of which is a young lawyer, compelled to go to Boston the day following the wedding. His client is young Ned Penhake, who wishes to marry Mrs. Houllis's sister, Daphne, but is afraid to propose until he has satisfied the monetary demands of Vera Vernon, his chorus girl sweetheart, and incidentally regain possession of many passionate letters proclaiming his undying affection for her. In order that his wife and sister-in-law may harbor no suspicion as to young Penhake's youthful folly, Houllis tells his bride he is going to Cleveland.

"The complications which are said to provide so many laughable situations develop when Houllis, after spending a hilarious night in Boston with the young woman, returns with the letters to New York on a train which is wrecked. In the excitement attending the rescue of the passengers from the mass of debris he picks up a travelling bag belonging to a crook who had robbed the Penhakes' Boston home of the family jewels. The mistake is not discovered until the crook arrives with the law. Houllis has already begun to exchange the letters for the jewels, when the police arrive on the scene."

The cast will include Herbert Corthell, May Vokes, George Parsons, Elizabeth Nelson, Ralph Morgan, Edgar Norton, Clairbourne Foster, Maude Turner Gordon, Ida Darling, Claire Weiden and others.

The second revival of the De Wolf Hopper-Gilbert and Sullivan season of light opera at the Forty-eighth Street Theatre will be "The Mikado." In which Mr. Hopper's portrayal of Poo-ko is already well known. "The Mikado" is quite the most widely favored of all of Gilbert and Sullivan's masterpieces of comic opera in the popular sense. It is intended at present to give the opera for only one week, but if the demand is large the engagement will in all probability be extended. In Mr. Hopper's support will be Natalie Alt, Gladys Caldwell, Marie Morgan, Arthur Aldridge, Herbert Waterous, John Willard, William Danforth and others.

Teresa Cerutti, who is called in Paris "The Dancer of the Sages," will give a matinee with her pupils at the Bandbox Theatre on Friday.

She will appear in "The Legend of Orpheus," as the bacchante, Semele, and in "The Flame Dance of Isis." Some of her dances are said to be formed on ancient pagan rites and the accompanying music has been written by Paul Vidal.

The Drama Committee of the Gaiety Club is in readiness for the production of Maeterlinck's "The Death of Tintagiles," "Self Defence" by Anne Moore and "The Courtship of Thien, Now and To-morrow" by Anne Wynne, which will take place to-morrow afternoon at the Candler Theatre.

THE WEEK'S CHANGES.

Novelties to Be Seen on Other Stages.

At the Standard Theatre, where for the past season combination attractions have been playing, the summer policy will go into effect to-morrow night, when the Van den Berg-Comet Opera Company will begin an engagement of several weeks, presenting alternately grand and comic opera. For the week beginning to-morrow night this organization of singers will be heard in Verdi's "Il Trovatore," which, together with all following presentations will be sung in English. A large company of singers will be heard in the principal roles, while a large chorus has been engaged from that of the Metropolitan Opera House. An orchestra of twenty-five musicians will be under the direction of Jose Van den Berg. The company includes Henri Barron, Bettina Freeman, Eva Quintard, Alan Turner and others.

To-morrow evening "The Lilac Domino" begins the last week of its engagement at the Manhattan Opera House. This light opera, which has been one of the few successes of the past season, will not be heard in New York again. In September it begins a long tour of the principal cities of the country.

United States and it is expected that between eight and ten thousand persons will see the performance. The presentation will be a brilliant occasion socially as well as dramatically, and hundreds of New York persons have made reservations to attend, making the trip by train and automobile to New Haven.

"Mr. and Mrs. Barker's Greek productions are planned on a scale never before attempted in this country. Having but completed last week a season of repertory in Wallack's Theatre rehearsals for the Greek plays have been carried on in the large National Guard armories of New York city. The company of players, which contains Miss McCarthy, Edith Wynne Mathisen, Christal Horne, Gladys Hanson, Alma Krueger, Mary Forbes, Messers, Lionel Braham, Ian MacLaren, Leonard Willey, Claude Rains, Philip Merrivale and a score of young women who will appear in the Greek chorus, left for New Haven last night to continue rehearsals in the Yale Bowl at this work.

"Designed by Norman Wilkinson, the English artist who made the decorations for 'A Midsummer Night's Dream,' which was presented at Wallack's, a portable stage or setting will be used in these open air productions. It is a massive scene and will be placed in the middle of the bowl. This setting, which has been made in New York, will be dismantled for

shipping to New Haven and to the other universities where the plays will be given. Mr. Wilkinson has designed also the costumes for the plays and in this feature of the presentations some pleasing surprises of design and color are anticipated.

"There will be an orchestra of fifty under the leadership of Elliott Schenk. Special music has been composed by Prof. David Smith of Yale.

"After the one performance at Yale next Saturday Mr. Barker and his company will go on to Cambridge for presentations in the Harvard Stadium on May 15 of 'Iphigenia in Tauris' and May 19 of 'Trojan Women.' Dates of the other performances will be, College of the City of New York, 'Trojan Women,' May 29; 'Iphigenia in Tauris,' May 31; 'Trojan Women,' June 2; 'Iphigenia in Tauris,' June 3; 'University of Pennsylvania,' 'Iphigenia in Tauris,' June 8; 'Trojan Women,' June 9; Princeton University, 'Iphigenia in Tauris,' June 11, and 'Trojan Women,' June 12."

THE PLAYS THAT LAST.

Serious Plays Giving Way to Farce and Musical Comedy.

Among the plays still to be seen in New York are Lou Tellegen in "Taking Chances" at the Thirty-ninth Street Theatre, "A Celebrated Case" at the Empire Theatre, "The White Father" at the Com. Ly. Theatre, "The Song of Songs" at the Eltinge Theatre, "The Lie" at the Harris Theatre, "On Trial" at the Candler Theatre, "The Natural Law" at the Re-

NEW GUTTRY PLAY IN PARIS-- FIRST NOVELTY SINCE WAR

SACHA GUTTRY is the first theatrical manager to venture to offer Paris a new play since the war began. He has taken the Bouffes-Parisiens Theatre and written the play, "Jealousy," and he and his wife have taken the leading parts. That the responsibility of trying to make Paris laugh while the enemy is still a short automobile ride from its gates rests entirely on him.

Sacha Guttry is young, barely 30, and all men of his age are at the front, so that his enterprise has needed considerable precaution. Before the curtain rose he delivered a clever and sincere little address, explaining that his health prevented him from being a soldier and would only allow him to act three matinees and one evening a week; and he recalled how exactly a

he sure to meet him and his wife to-morrow and remark how long it had been since they had seen him. Why not refuse to explain and next day buy her a little present, saying that he had been delayed in choosing it and then had ordered her initials to be placed on it, hence the delay?

Having chosen this course, Blondel looks for Mme. Blondel and finds that she is not in! Jealousy fills his soul and his suspicions become certainties when she arrives and makes the very excuse he had decided to use. He suspects his friend Legonnan, a successful story writer and a bachelor, of having supplanted him in his wife's affections, mainly because Mme. Blondel has invited Legonnan to lunch for the next day (in reality because she had hoped the author could help Blondel in his great ambition to be decorated with the Legion of Honor).

The first act, lasting half an hour, was followed by the twenty minute interval considered necessary at any self-respecting Paris dress rehearsal. The audience moved round the corridors and in the lobby, but it was easy to tell it was not a normal dress rehearsal. Familiar faces were absent, dresses and conversation were subdued, dull silk fabrics seemed to prevail and none aroused any interest except three or four young mannish types sent to show the latest effects of wide, full skirts, that will give a boom to the bootmaker's business, as they fail to reach the ankles.

Act two lasted a bare quarter of an hour. Blondel arrives at Legonnan's apartment. The author sends his typewriter off to copy two pages of Guy de Maupassant ("One could not do it better") into his serial, with the necessary change of names. Blondel dares not ask Legonnan directly if he loves Mme. Blondel, so he fishes round and makes conversation, eventually advising the author to shave his mustache off, as it will make him look younger. Legonnan goes off to shave, and Mme. Blondel arrives, thus confirming Blondel's suspicions, although she has only followed her husband from his office.

Blondel directly accuses his wife of loving Legonnan, which she indignantly denies; in the first place she says she couldn't stand a man with such a mustache. As Blondel has caused the removal of this obstacle he hurries his wife away in a fury of jealousy. A funny little episode follows as Legonnan dictates some heart-breaking fragments of his heroine to a typewriter, which make the poor girl break into a fit of weeping.

But Mme. Blondel returns in anger against her husband's unjust accusations. She weeps as she asks Legonnan whether there is any justification for them and the author, now without any muscles, consoles her by fondling that he has won a kiss before the curtain falls.

Another quarter of an hour act settles matters. Mme. Blondel is anxious to leave her husband, now that she is guilty, but Blondel regrets his accusations, unfounded when he made them. The present that had delayed his wife has arrived, with initials, so that her excuse is shown to have been no pretence. She tells him that, angered at his unjust suspicions, she had been almost ready to make them true, and the word "almost" convinces Blondel of her absolute innocence, as he insists to show. Even calling some-where? Too dangerous for the person whom he was supposed to call would

One of the first results of the war that will be felt in the theatrical world will be the curtailment in the supply of risqué farces from Berlin and Vienna. Unless the producers have a few on hand that were produced before the outbreak of the war it is likely that "Taking Chances," in which I am appearing, will be the last to be seen on Broadway for a very long time.

THE PLAYS OF THE WEEK.

New Farce and a Gilbert and Sullivan Revival for Summer Consumption.

MONDAY.—The Longacre Theatre.—H. H. Frazee will present a farce called "A Full House," by Fred Jackson, a young magazine writer, with a cast including May Vokes, Herbert Corthell, George Parsons and others.

The Forty-eighth Street Theatre.—De Wolf Hopper and his company will make their second revival of the season, when "The Mikado" will be produced with the same actors who have recently been presenting "The Yeomen of the Guard."

public Theatre, "The Show Shop" at the Hudson Theatre, "Experience" at the Maxine Elliott Theatre, "Twin Beds" at the Fulton Theatre, "Sinners" at the Playhouse, "Beverly's Balance" at the Lyceum Theatre, "Arms and the Man" at the Park Theatre, "The Bubble" at the Booth Theatre, "Tribby" at the Shubert Theatre, "It Pays to Advertise" at the Cohan Theatre, "Daddy Long-Legs" at the Gaiety Theatre, "Under Cover" at the Cort Theatre, "A Full House" at the Longacre Theatre and "The Lost Core-spondent" at the Brumhall Playhouse.

The musical plays are "Mlle. Nictouche" at the Century Lyceum, "The Only Girl" at the Lyric Lyceum, "The Peasant Girl" at the Forty-fourth Street Theatre, De Wolf Hopper in Gilbert and Sullivan operettas at the Forty-eighth Street Theatre, "A Modern Eve" at the Casino, "Chin Chin" at the Globe Theatre and "Maid in America" at the Winter Garden.

material. Then also the spiritual nature of the people of the warring countries will undergo a decided change. Already they have turned toward religion with greater fervency.

M. Tellegen seems to have a plentiful lack of knowledge about American farces. Did he ever hear of "The Earl of Pawtucket" or "What Happened to Jones" or even "It Pays to Advertise"?

May Vokes in her familiar portrayal of a stammering servant will be on view at the Longacre Theatre to-morrow night. Miss Vokes sticks persistently to this characterization in which she has always found success. She gave her reason for this fidelity in these words:

"Americans laugh at the English slayer because the cockney accent is foreign, but here isn't anything witty about it. The English theatre-goer laughs at the American servant because he wants to make himself believe she represents the majority of our inhabitants. And nothing could be less intelligent than that."

"I've never been in England; couldn't imitate a cockney slave and don't know where this odd creature originated, but I'd like to wager that the idea of laughing at a poor ignorant specimen of humanity when she's in trouble dates as far back as the time Prof. Amosino says the cradle of the human race was in the Argentine Republic."

"At least the task of discovering when people began to laugh at such antics is no less than the ethnological enigma concerning the origin of the white race. One is as hard to trace as the other."

Miss Troutman is another member of the company acting in "Taking Chances" who has something to say. But her trouble is personal. She says: "Never do that when I am on the stage." Miss Troutman explained to a visiting visitor, "I am only superstitious about one thing. That is to have anybody whistle in my dressing room or on the stage. I've never had it. It is an old stage superstition. It is said to spell bad luck and an early closing for the play. When I was in 'The College Widow' I had to discharge the best maid I ever had because she whistled on the stage. Every time the orchestra struck up one of the melodies of the piece."

It is interesting to hear that Florence Ziegfeld has offered Charles Chaplin a large salary to appear in the forthcoming edition of the Follies. Mr. Chaplin for several years drew a small salary in vaudeville. His present high value to managers may therefore come from his success in the picture plays. So there may after all be some advantage to the player who earns a reputation in the moving picture field.

SEEN ON THE SCREEN.

Attractions in the moving picture theatres which still hold public attention are:

"The Birth of a Nation" at the Liberty, which is doing a nearly 140 performances to its credit and has been witnessed by approximately 120,000 people. The famous battle scenes of the civil war as given with such minute detail are expected to be of especial interest to the members of the Atlantic club, which will be in New York for review next week.

Hall Caine's dramatic story of life and intrigue in modern Rome is still living in pictures with the Famous Players Film Company's presentation of the film version at the Astor Theatre. Fredrick's "The Sign of the Cross" is another picture which is being shown in the series of the Famous Players' adventures, and other comic reels.

The new picture at the Vitagraph Theatre will be the first instalment of the serial called "The Goddess," said to represent the best finished production of a moving picture story yet evolved. Another feature will be "The Easterner," which will be shown in the series of the Famous Players' adventures, and other comic reels.

At the Strand Theatre this week Mary Pickford will again come forward in "Fanchon the Croaker" as the main feature. The picture will be supported by Jack Standing, Lottie Pickford, Gertrude Norman, Russell Bassett and Richard Lee. This picture was produced by the Famous Players Film Company from the story of the same name, written by the French author, Eugene Ionesco. The Strand also offers a new doctored comedy, travel and scientific studies and the Strand "Topical Review."

The chief photo play portion of the new programme at the Hippodrome this afternoon is "The Sign of the Cross," which is being shown in the series of the Famous Players' adventures, and other comic reels.

The Eden Mill is still devoted to an excellent bill of kinetic and moving pictures, some new wax figure displays and a group of scenic pictures of extraordinary interest.

GRANVILLE BARKER'S PLANS FOR GREEK PLAYS

GRANVILLE BARKER has completed his plans for the production of classic Greek plays in college stadiums this spring, and they give promise of being one of the most interesting as well as instructive theatrical ventures of the season. The following announcement is made of details and dates:

"That massive amphitheatre of steel and concrete the Yale Bowl, at Yale University, New Haven, will be the scene next Saturday afternoon of Mr. and Mrs. Granville Barker's (Lillah McCarthy) first presentation in this country of Euripides' play 'Iphigenia in Tauris.' The performance will be the first of a spring series of presentations of Iphigenia in Tauris and 'Trojan Women,' translated by Gilbert Murray and produced by Granville Barker at the leading Eastern universities. The Yale performance will be followed by performances at Harvard, Princeton, University of Pennsylvania and the College of the City of New York. At the last named university 'Trojan Women' will be given on the afternoon of May 29 as the feature of the dedication of the municipal stadium built through the generosity of Adolph Lewisohn.

"Next Saturday afternoon's performance at Yale will mark the inauguration of the Yale Bowl as a place for dramatic entertainment. It is the largest structure of its kind in the

HARK, HARK, THE ACTORS ARE TALKING SHOP TALK

LOU TELLEGEN, the brilliant young French actor now appearing in "Taking Chances" at the Forty-ninth Street Theatre, believes there will be an end soon to salacious farces from abroad. As he is at present involved with the Society for the Prevention of Vice concerning this very play M. Tellegen ought to be interested in the subject.

At all events, he takes very good notice for a foreigner concerning the native writers of farce.

In this way he spoke to a SUN reporter:

"One of the first results of the war that will be felt in the theatrical world will be the curtailment in the supply of risqué farces from Berlin and Vienna. Unless the producers have a few on hand that were produced before the outbreak of the war it is likely that 'Taking Chances,' in which I am appearing, will be the last to be seen on Broadway for a very long time.